


MAX KADE CENTER FOR GERMAN-AMERICAN STUDIES

MAY 2002

Anniversary Celebrated

At a reception on February 13, we celebrated the tenth anniversary of the Max Kade Center's move to the Sudler House and welcomed our Max Kade Distinguished Visiting Professor, Ulrich Gaier of the University of Konstanz. We also took this occasion to present the new brochure for the Center.

The Sudler House, built in 1929 for Dr. Mervin T. Sudler, dean of the School of Medicine in the 1920s, was left to the University. Since then it has served as home to several University offices including the KU Endowment Association, Architectural Services (now Design and Construction Management) and Audio Reader. With a grant of nearly a quarter of a million dollars from the Max Kade Foundation, the Sudler House was completely renovated in 1990–1992 to house both the facilities connected with the Max Kade Center and an apartment for our visiting Max Kade professors. The visiting professor's apartment fulfills one of the specific desires of Dr. Sudler that his home be used to house visiting professors

in the humanities. At present, the Sudler House is in the midst of its second major renovation. With another



Professor William Keel introduces Max Kade Visting Professor Ulrich Gaier

generous grant from the Max Kade Foundation and additional assistance from the College and the Office of the Provost, we are replacing the heating and cooling systems and preparing the entire basement area for use by the Center. We anticipate that this project will be completed by the end of the summer.

Support from the Max Kade Foundation for German Studies at KU has a history of over fifty years. Pro-

fessor Toni Burzle described that relationship on the occasion of the donation of Max Kade's personal collection of graphic art to the Spencer Art Museum in 1970: "Our relationship began in the fall of 1949 when my wife and I first visited Dr. Kade in his office in New York, asking for and receiving aid for our first exchange scholarships to Germany The formula for Pertussin, the cough remedy, had brought him fame and fortune, and had enabled him to assemble one of the finest private collections of graphic

arts in the world. Our friendship was maintained through the years. He helped us establish the Max Kade Distinguished Professorship; he aided the KU junior year abroad in Germany; he donated funds for the annual Max Kade Lectures; and through his foundation helped establish the Max Kade German-American Document and Manuscript Center [in 1968]."

In December 1968, the Max Kade Foundation provided the initial

grant to establish the Center, which, as Toni Burzle described it, was intended to preserve invaluable research materials regarding the large communities of German-Americans in the Midwest and their cultural influence in the U.S. The Center was to be codirected by Professor Erich Albrecht. Its purpose was to collect and catalogue those materials, foster research by graduate students and faculty, publish scholarly works based on the collection, and organize symposia in German-American studies.

Nearly 35 years later, we can report that Toni Burzle's dream has been realized—although the task is not by any means finished. After first being housed in Spencer Research Library, the Max Kade collection was moved to Watson Library, where two rooms were provided. When Watson Library was renovated some twenty years ago, the collection was placed in storage in various locations. Throughout the 1980s we implored the administration to find a suitable facility for the collection and the work of the Center, which by that time included the publication of the *Yearbook of German-American Studies* edited by Toni, Helmut Huelsbergen, and Bill Keel.

At long last, the University administration found a happy solution: If we could persuade the Max Kade Foundation to provide the money needed to renovate the Sudler House and include an apartment for the Max Kade Professor, we would be able to use the building for an expanded Center. Under the direction of Helmut Huelsbergen, plans were made for the new construction and the funds obtained from the Foundation. On April 30, 1992, the new facilities of the Center in the Sudler House were dedicated, in conjunction with the annual symposium of the Society for German-American Studies held at KU that spring. We now look forward to utilizing the added space of the entire basement for the Center's activities.

The apartment was first occupied by our Max Kade Professor, August Stahl of the University of the Saarland, in spring 1992. We are very pleased to welcome to our campus, the current head of the Sudler "household," Prof. Ulrich Gaier of the University of Konstanz.

Prof. Gaier, a native of Stuttgart, studied German, English, and French languages and literature at the universities of Tübingen and Paris. He was awarded the Ph.D. in 1962 with a dis-

sertation on the poetics of Hölderlin. His habilitation project in 1966 dealt with Sebastian Brant's *Narrenschiff*. Professor Gaier has held teaching appointments at the University College of Swansea, Wales; the University of California at Davis, where he taught from 1963 to 1967 and advanced from assistant to associate professor, and at the University of Konstanz, where he served as full professor until his retirement in 2000.

Prof. Gaier has held guest professorships in Texas, Italy, Switzerland and Romania. His list of publications includes eighteen books on German authors ranging from Sebastian Brant to Goethe to Droste-Hülshoff; on satire, and on literary theory. His nearly 100 published articles span the entirety of German literary history from the Middle Ages to the twentieth century. Finally, his ten edited volumes include a *Festschrift* for Freidrich Beissner, his predecessor in the Max Kade Professorship in 1970. In accordance with the long-standing tradition, Professor Gaier presented a public lecture. He spoke on "Goethe, Renaissance Art, and the Vision of a Faust Film."

— William Keel

Bach, Beethoven, and Brahms Featured in Anniversary Celebration

In the context of its ten-year anniversary and the occasion of the Max Kade Center's annual advisory board meeting, the Max Kade Center will sponsor a concert of piano music performed by Melanie Hadley, a student at the University of Kansas.

As a soloist, Ms. Hadley has toured Russia, performing with the Kapella Orchestra in St. Petersburg, and with the Samara Philharmonic in Samara. She also gave recitals at the Glinka Museum and the Tchaikovsky College Conservatory in Moscow. She has also appeared with the Saint Louis Symphony Orchestra, the Kansas City Philharmonic,

the Manistee (Michigan) Symphony, and the North Arkansas Symphony.

Ms. Hadley has also performed in the Kennedy Center in Washington, D.C., where she received the Presidential Scholars Medallion. Most recently, she was named Young Artist of the Year by the St. Louis Arts and Education Council. She has won prizes in numerous competitions.

She won first prize in the St. Louis Regional Competition of the National Society of Arts and Letters and will advance to the national competition in Florida on May 15. Professor Jack Winerock, who has been Ms. Hadley's mentor, is confident that the

young pianist will have a successful performance career: "There are many talented people, but talent by itself is really meaningless without hard work. And Melanie Hadley has a combination of talent and hard work."

The program on Saturday, May 11, at 8:00 p.m. at the Spencer Museum of Art will include Bach's Prelude and Fugue in C-Sharp Minor, Well-Tempered Clavier, vol. I, Beethoven's Sonata in F Minor, Op. 57, and the Sonata No. 3 in F Minor, Op. 5 by Johannes Brahms. The concert is free and open to the public.

Art and Literature at the Max Kade Center

With a selection of paintings and drawings made available by Anna Bloch, Robert Sudlow, and Frank Baron, it was possible to combine the anniversary celebration with an exhibition of Albert Bloch's *Faust Visions*. The works by an artist who lived on Alabama Street, only a few steps away from the Max Kade building, reconstruct Bloch's lifelong fascination with Goethe's *Faust*. The earliest evidence of this interest is Bloch's cover of 1908 for the *St. Louis Mirror*. As early as 1910 Bloch worked in Munich and became involved with the Blue Rider artists, especially Kandinsky and Marc. His caricatures included portrayals of Mephisto and the theme of the devil's attempts to derail Faust in his quest for salvation. The exhibition included the following works: 1. *Mephisto*, 1908 (copy); 2. *Masked Figure, Mephisto*, 1910; 3. *The Death of Faust*, 1920; 4. *Philemon and Baucis*, 1930; 5. *The*



Masked Figure, Mephisto, 1910

Nightmare [Walpurgisnacht], 1937; 6. *Burial of Faust*, 1939; 7. *Faust I (Brocken)*, 1942; 8. *Faust bei den Müttern*, 1942; 9. *Holy Mountain*, 1942; 10. *Faust: The End*, 1942; 11. *Chorus Mysticus. Faust II, Final Vision*, 1944; 12. *Dawn (Faust II, Act 1)*, 1945; 13. *Prologue in Heaven*, 1947; 14. *For a Chorus Mysticus. Faust II, Final Vision*, 1949; 15. *Descent to the Mother Phantoms*, 1952.

The Max Kade Center has supported research on Bloch's life and works. The most recent results of these efforts have been the completion of monographs. Elke Lorenz's study of Bloch's correspondence with Sidonie Nádherný von Borutin will appear with Iudicium Verlag in Germany. Werner Mohr's book on Bloch's relationship to Karl Kraus is sched-

uled to be published by the end of the summer by Ariadne Press in California.

Henry D. Remple, *From Bolshevik Russia to America: A Mennonite Family Story*

In his recent book, Lawrence psychologist Dr. Henry D. Remple chronicled events that affected several hundred German-speaking Mennonites in Russia and Ukraine. World War I had brought about anti-German sentiment and concomitant persecution. Then came the Revolution and civil war, anarchy and terror, drought and famine, loss of freedom, loss of possessions, forced migration, lice, fleas, rats, worms, typhus, malaria, and starvation. At the same time, love, hope, help, determination, strength, and triumph over pain and adversity were evident.

Born in 1908 into a prosperous, close family with nine siblings, Remple described his childhood as happy but short. In 1922 his family decided to emigrate to the United States. Having lost one child earlier, the eleven Rempels arrived in Batum

on the coast of the Black Sea. Within three months, while he lay in a coma, Remple lost his mother and six siblings. Shortly after he emerged from the hospital, he lost his father, too. He was not quite 14 years old.

In spite of further hardships and with an uncertain future, the author, along with his sisters Agatha and Agnes, then 19 and 16, respectively, eventually arrived, thanks to the Mennonite Central Committee, in Nebraska, where they were sent to live with three different families. Despite distance and difficulties, the three remained close and persevered. They learned a new language, adapted to a new culture, pursued educational goals, launched careers, married, and raised families.

Remple attended Tabor College in Hillsboro, Kansas, where he met Mariana Lohrenz, daughter of the

founder and first president of the college. In 1936 they married and eventually had a daughter and a son. A warm, engaging person who recognized the importance of life history, Mariana inspired Remple to write his story.

In World War II, Remple served his new country as a captain in the army. Afterwards he earned a Ph.D. from KU and worked as chief psychologist at the Veterans Administration in Topeka. He also maintained a private practice and continued to volunteer on professional boards and in community activities, such as scouting. Remple's book, published by Pine Hill Press in Sioux Falls, South Dakota, is available at the Raven Bookstore and by e-mail (loringmcallister@earthlink.net).

— Betty Baron

Wolfgang Born and Thomas Mann

It is well known that when he described the physical features of Gustav Aschenbach in *Death in Venice* Thomas Mann had in mind the composer Gustav Mahler. Less well known is how he understood this relationship and how he revealed it. Mann lifted his veil of secrecy for the first time in a letter that accompanied the publication of a series of colored lithographs for the novella. In that letter Mann wrote to Wolfgang Born (1893–1949), creator of the lithographs:

I gave my hero . . . not only the first name of the great musician, but also in his physical description, Mahler's visage. Still, I wanted to be certain that in the case of such a casual and hidden correlation one would not be able to talk at all about recognition on the part of the readership. Even in your case, as the illustrator, no one spoke about it. For you neither knew Mahler personally, nor had I confided anything about that secret personal correlation to you. Nevertheless—and this is what startled me at first sight—Aschenbach's head portrayed in your picture unmistakably manifests the Mahler type. (Quoted from Thomas Mann, *Death in Venice*, trans. and ed. by Clayton Koelb [New York: Norton, 1994], p. 99)

Renate Koenigsberger, daughter of the artist, resides in London and has kept a record of her father's relationship to Thomas Mann, whom Born greatly admired. Ms. Koenigsberger has preserved a valuable set of the trial prints of the lithographs. They are valuable because they represent an artist's attempt to interpret the novella in

visual terms. They also provide clear evidence how much Thomas Mann appreciated the effort. Ms. Koenigsberger has generously decided to donate this unique artifact of literary history to the Max Kade Center.

Born and Mann shared the exile experience in the United States, and they kept in touch through occasional correspondence. When Mann lectured in New York in 1947, Born, who was in the audience, prepared an informal sketch of him. A forthcoming publication about Mann's



Der Tod, Lithograph by Wolfgang Born

Death in Venice will include a number of contributions by University of Kansas scholars, as well as the complete set of Born's nine lithographs.

The Franz Werfel Collection

For the last several years the Max Kade Center has been the beneficiary of Professor John Spalek's exile collection. The recent focus of these acquisitions has been on three authors: Lion Feuchtwanger, Ernst Toller, and Franz Werfel. By far, the most extensive collection is that of Werfel, and because of its comprehensiveness and completeness in editions and translations, it may be considered the best of its kind. A number of volumes are personally signed by the author. The Center was able to supplement the collection with original letters by Franz

Werfel, and his wife, Alma Mahler Werfel. As a young man, Werfel belonged to a circle of writers in Prague, where he became acquainted with Kafka and Rilke. He first made a name for himself through his poetry. *The Forty Days of Musa Dagh*, his epic about the massive killing of Armenians in 1914, became popular throughout the world. After his exile from Nazi Germany, he became famous in the United States through the *Song of Bernadette* and *Jacobowsky and the Colonel*, both of which were made into successful films.

Life and Works

1890	Born in Prague on September 10.
1894–1908	Attends private schools.
1909	Friendship with Max Brod and Franz Kafka.
1913	Meeting with Rilke. Dispute with Karl Kraus.
1916	Military service. Werfel's first play is performed.
1919	Moves to Vienna.
1924	Novel about the composer Giuseppe Verdi.
1933	<i>The Forty Days of Musa Dagh</i> (in German).
1935–1936	New York. Work with Max Reinhardt and Kurt Weill.
1938	Germany occupies Austria. Werfel flees to the Southern coast of France.
1940	Flight over the Pyrenees. Travel to the United States.
1941	<i>The Song of Bernadette</i> .
1942	Moves to California.
1944	Exile comedy, <i>Jacobowsky and the Colonel</i> .
1945	Death in Beverly Hills.



Franz Werfel, drawing by Wolfgang Born, 1928

The Sixth Annual Graduate Students' Conference in German Studies

Organized by Thorsten Huth and fellow graduate students, this year's conference took place on April 12 and 13. Featured speakers were two distinguished visiting professors: Professor Ulrich Gaier of the University of Konstanz, who spoke on "Literarische Hieroglyphen und Collage. Wanderpicturae in mittelalterlicher Literatur" and Professor Jeong-Jun Lee of Sung Kyun Kwan University in Seoul, Korea, who discussed "Interessen und



Catrin Schultz responding to questions

Ziele eines ausländischen Germanisten." University of Kansas graduate student presentations were by Rachel Buller: "New Women, New Media: Critiques of the 'neue

Frau' in Weimar College," John Littlejohn: "God is an Old Woman: Die Alte in Tieck's *Der Blonde Eckbert*," Nina Sakun: "Metaphors of Generation and Reproduction in Goethe's

Farbenlehre," Catrin Schultz: "'Du hast kein Recht, über meine Liebe und meine Ehre zu bestimmen,'" Louise Aston," Helmut Tweer: "Block County: Eine kleine Ortsgrammatik," Doris Dippold: "Language Maintenance and Language Shift in German Church Congregations in Cole County, Missouri," Michael Putnam: "The Monophthongization in Pennsylvania German," and Matthew Lindaman: "Heimat

in the Heartland: Meaning and Identity of a German Language Newspaper, 1882–1972." The conference concluded with dinner at the Free State Brewery.

Forthcoming Conference to Feature Peter Gay

Peter Gay, Emeritus Sterling Professor of History at Yale University and director of the Center for Scholars and Writers at the New York Public Library, is well-known for wide range of books that address a variety of issues from the eighteenth century to the present. Topics of his books include the Enlightenment, Mozart, Puritan Historians in Colonial America, Voltaire, Marx, Arthur Schnitzler's Vienna, and Weimar Culture. Gay has written several books on Sigmund Freud. In his recent book, *My German Question*, Gay describes his youth in Berlin. The translation (*Meine deutsche Frage*) received acclaim in Germany: "This memoir is worthy of attention because it broadens our view of what Jewish citizens experienced in the early period of the Third Reich. It does so without being pretentious, and for that reason all the more effectively. It shows us again what harm the Nazi dictatorship caused for all of us. The author deserves high praise for avoiding any kind of euphemistic or derogatory cliché and for refusing to engage in accusations or self-pity." (Hartmut Jäckel, *Frankfurter Allgemeine Zeitung*). Peter Gay will appear in the Hall Center's Humanities Lecture Series in September 2003. His visit to the KU campus has been timed to make it possible for the Exile Conference to take advantage of his lecture. The Max Kade Center, the College of Liberal Arts and Sciences, and a number of departments (History, European Studies, Western Civilization), as well as the Midwest Center for Holocaust Studies are also contributing to make Gay's visit possible.



Call for Papers

International Conference on Exile Studies

jointly organized by

The Max Kade Center of the University of Kansas

and

The North American Society for Exile Studies

September 4–7, 2003

Conference topic:

The Alchemy of Exile: Creative Responses to Expulsion from Nazi-Dominated Europe

The focus of the conference presentations should be on the points at which significant reorientations occur in the lives and works of the exiles. The organizers of the conference, Helga Schreckenberger, Guy Stern, and Frank Baron, believe that many exiles were able to emerge from the tragic circumstances of their dislocation by reinventing their personae and subsequently making major contributions in diverse disciplines, such as literature, art, music, and the sciences. The featured speaker for the Thursday evening program will be Peter Gay. Because the Max Kade Center has acquired the outstanding Franz Werfel collection of John Spalek, we will devote a special session to Werfel's life and work.

Proposals: Please send abstracts (100–200 words) before January 31, 2003, to Frank Baron, Department of Germanic Languages and Literatures, University of Kansas, Lawrence, KS 66045. Tel. (785) 864-4803; fax (785) 864-4298. E-mail: fbaron@ku.edu.

News in Brief

Despite storm and cold weather, the *Schülerkongress* in March brought together over fifteen high schools from diverse parts of Kansas. Students recited poetry and prose, while faculty and graduate teaching assistants of the University of Kansas served as judges. The top competitors received awards.

The Max Kade Center has received **donations of books** from two libraries: one collection from the family of Fred Julius Ehlers (1893–1973) of Concordia, Missouri, containing books of Lutheran theology and history, and the other, from Peter Merrill, presently retired in Florida, who collected books about Pennsylvania German.

A number of University of Kansas students and professors participated in the annual symposium of the Society for German-American Studies, which took place on April 18–21, 2002 in Amana, Iowa. **Doris Dippold, Thorsten Huth, Michael Putnam, Catrin Schultz, Scott Seeger, and Helmut Tweer** presented papers. **Professors Ulrich Gaier, William Keel, and Frank Baron** also participated as speakers and moderators.

Our visiting scholar at the Max Kade Center this summer will be Professor **Janos Weiss** of the University of Pécs in Hungary. Professor Weiss has a strong background in nineteenth- and twentieth-century German philosophy and has published several books about German Romanticism and the Frankfurt School. He has spent a number of years conducting research at the University of Frank-

furt, where he worked closely with Jürgen Habermas. He also worked in Tübingen, and Berlin. Professor Weiss will be conducting research at the Max Kade Center from May 30 until July 21.

Heide Crawford, presently at Ball State University in Muncie, Indiana, will be joining the German Department faculty in the fall of 2003. Her areas of teaching and research are primarily eighteenth- and nineteenth-century German literature and culture. Crawford has published and given lectures on Goethe, Brentano, and Thomas Mann. Her dissertation is on “The Vampire Theme in German Horror Ballads since the Eighteenth Century.”

On March 6, Professor **Cora Lee Kluge**, University of Wisconsin, gave

a talk at the Max Kade Center on “Learning from the Texts: American German Textbooks to 1970.” She described the extensive text book collection at the University of Wisconsin that allowed her to identify certain trends in German instruction in a period that covered more than a hundred years.

The Max Kade dissertation fellowship awards for 2002–2003 went to **Jan Ancker**, (“The Treatment of Violence in Three Post-1970 Novels”), **Glenn Hudspeth** (“Computer-Assisted Instruction in Second Language Acquisition”), **Lisa Mays** (“Menonite *Plautdietsch* Language and Society in Southwestern Kansas and Mexico,”) and **Jens Rathjen**, (“Der einsame Kampf gegen den Sieg der Dummheit: Thomas Bernhards *Geistesmenschen*”).

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Individual membership	\$30 per year
Family membership	\$50 per year
Organization	\$50 per year
Lifetime membership	\$1000

Two M.A. theses were completed during the Spring Semester: **Doris Dippold** (“Spracherhalt und Sprachwechsel bei deutschen Kirchengemeinden in Cole County, Missouri”) and **Michael Putnam** (“Case Syncretism in Ohio Pennsylvania German: Internal Development or External Influence”).

KU Professor Arne Koch gave a presentation in April 2002 in Fairfax, Virginia, at the Interdisciplinary Nineteenth-Century Studies Conference. Entitled “Ethnographic Vistas of Nineteenth-Century Popular Magazines: Imagining Germany beyond Its Borders,” the paper focused on a number of examples of the “Land und Leute” sections from the *Gartenlaube* between 1864 and 1876. Professor Koch has found it useful to have such rare journals as *Gartenlaube* available at the Max Kade Center, and he is now preparing two additional papers that draw

on this and other similar periodicals. In July he will be presenting one of these papers at the University of Hamburg and in December another at the Modern Language Association meeting in New York.

Last November **KU Professor Carmen Taleghani-Nikazm** presented a paper on “The Preference Format of Offers and Pragmatic Interference in Native-Nonnative Speaker Interaction” at the National Communication Association in Atlanta. Later in May she will be presenting another paper at the International Conference on Conversation Analysis in Copenhagen.

In addition to presenting a paper on the origins of the popular German-American folksong *O du schöne Schnitzelbank* at the symposium of the Society for German-American Studies in Grand Rapids, Michigan, in May 2001, **William Keel** has given

a number of talks on German-American topics during the past year: He reported on current research on Low German speech islands in the Midwest at four locations in Schleswig-Holstein in summer 2002 and at the 4th Low German Conference held at Grand Island, Nebraska, last October. He also made presentations on the impact of World War I on the German-American community in Hays and Kansas City. The participation of German-Americans in the American Civil War was the focus of talks in Humboldt and Topeka. Under the auspices of the Kansas Humanities Council, Keel gave talks on German dialects in Kansas and the German heritage of Kansas in Independence, Madison, Hutchinson, Larned, Garnett, Moundridge and Dodge City. And with Werner Mohr, he spoke on Albert Bloch, the American *Blauer Reiter*, in Holzkirchen last summer.

Max Kade Center for German-American Studies Sudler House

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